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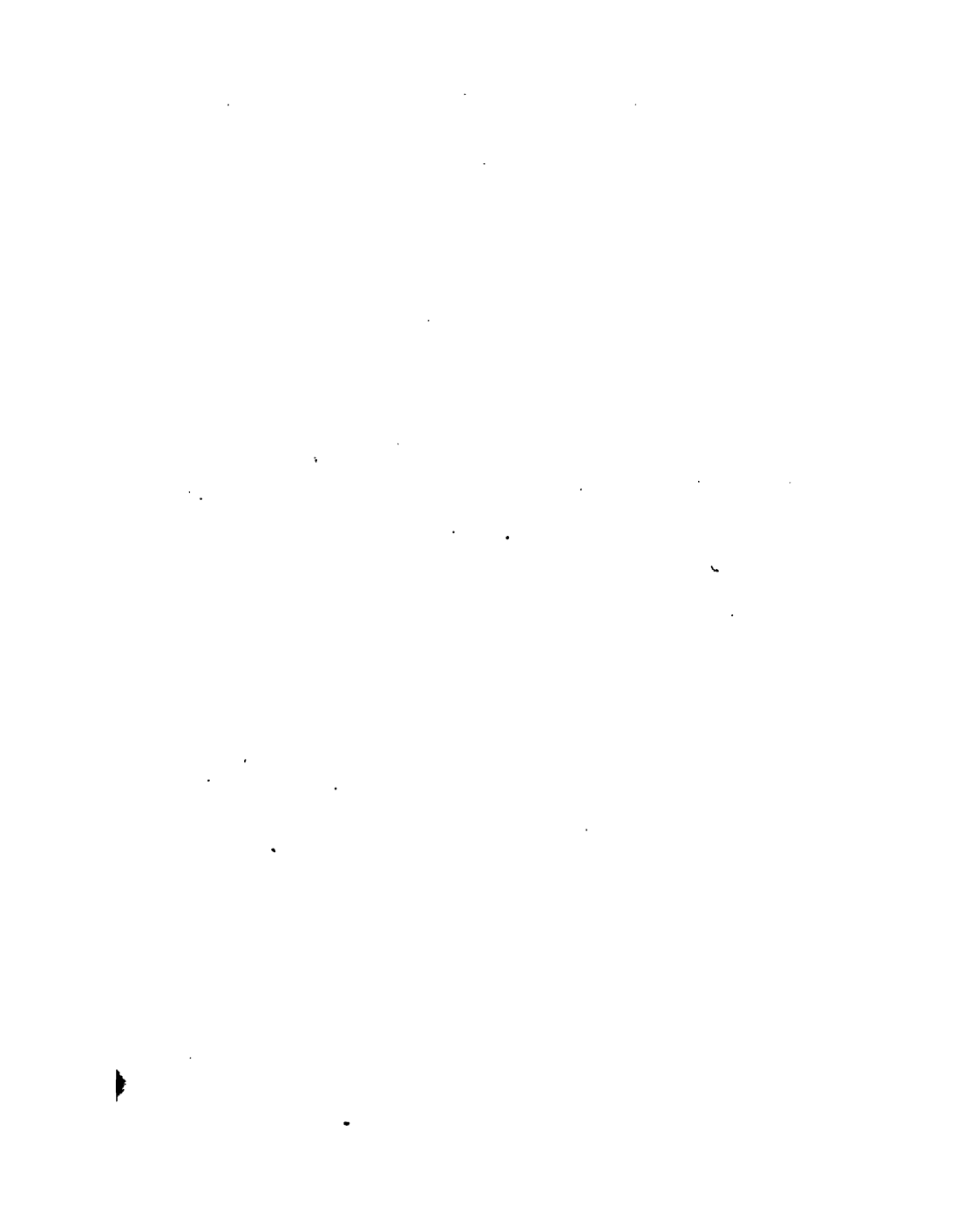
EDITED BY

SUSAN N. CARTER

PRINCIPAL OF THE "WOMEN'S ART SCHOOLS COOPER UNION".

The Human Figure.

NEW YORK  
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AN ARTISTIC TREATISE  
ON THE  
HUMAN FIGURE

CONTAINING  
HINTS ON PROPORTION, COLOR AND COMPOSITION

BY  
HENRY WARREN KIL  
HONORARY PRESIDENT OF THE NATIONAL ASSOCIATION OF PAINTERS  
AUTHOR OF "ARTISTIC AND TECHNICAL DRAWING" AND "THE ART OF THE ARTIST"

*FOURTH EDITION*

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## PREFACE.

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GOLDSMITH, speaking of Sir Joshua Reynolds, says,

"When they talked of their Raphaels, Correggios and *stuff*,  
He shifted his trumpet and only took *snuff*."

Now Sir Joshua took not the snuff alone, but he took also the *stuff*, and out of this stuff he wove together the best lectures on Art and its criticisms that were ever written. They were too good indeed for that day and for this. When one tampers with the regulator of one's watch, when it goes too slow, one commonly sets it going too fast ; and it is no easy matter so to adjust its mechanism as to make it conform to the stern requirements of just time. Opie, Fuseli, and others following Sir Joshua, went still wider of the mark. All were too metaphysical, perhaps too abstruse, at any rate



for this our present day. Fuseli tells us that drapery, as painted, should not represent anything *but* drapery; it should not be silk, it should not be cloth, it should not be linen, it should not, in fact, represent a material of any known texture. Then what should it be like? men ask nowadays. With drapery as man's habiliments, so with man himself.

When Le Brun painted his famous "Battles of Alexander the Great," the combatants were not Greeks, not Asiatics, not Egyptians; they were warriors—men. There was a difference, it was true, between a white and a black man, but that was all. The black might be a negro, or a carib, or an American Indian, for aught the painter cared.

This sort of thing would not be tolerated now. Our age is, in regard to painting, a realistic age. If men are represented nowadays, they must be Scotchmen or Italians, Nubians or Saxons, as the case may be. Their clothing—drapery—must be either silk, or cloth, or linen, or something tangible; nor is it understood as drapery at all if it does not represent one or other fabric, for the modern painter goes in for texture, and must make the surface as

perfect a resemblance of what he depicts as all his power, all his paints, will allow him to make it. Our wood-cut illustrations, whether in magazines or newspapers, tell us the same story: we are intensely realistic. The early painters of Europe, such as Cimabue, Giotto, Bellini, and a hundred others, were realistic in a high degree, as far as textural qualities went; but they failed in many things from their simplicity in infant Art, from, in fact, their want of knowledge; howbeit their pictures were very beautiful.

Leonardo da Vinci has written on painting, and gives us modes of work. Albert Dürer has bequeathed us a legacy of lessons in proportion, and Abraham Bloemaert has left us a drawing-book, with instructions. Le Brun has told us all about the passions, and others all about the bones and the muscles,—all very needful; but we want something at the same time more simple, and more in accordance with our necessities at this peculiar period.

I have endeavored in this little book to help to fill in an existing gap, to produce a something which, though simple, shall at the same time carry forward what has been already done in a more elementary way. I have sought to point

out errors in the present systems of drawing the figure,—errors arising out of unconsidered conditions of placement and pose. I have sought to explain what is natural composition, and what is merely conventional. I have treated a little of color and chiaroscuro, as well as of handling or manipulation ; not elaborately, but, as I conceive, with sufficient succinctness to prove useful to the professional as well as the amateur. Enough, in fact, of Art preparation to induce further progress ; to set the student thinking upon the best means of economizing the time, be it considered short or long, which he has at his disposal.

There is the thinking as well as the doing to be taken into account, and the best mode of setting about both. If these can be accelerated by extraneous help ; if the steps of approach can be made more easy of ascent, something must be gained.

With reference to my incidental allusions to the laws of perspective, I can assure my amateur readers that they need not apprehend meeting with anything to cause alarm. What I have pointed out is no more than what the eye must naturally associate itself with.

A TREATISE  
ON  
FIGURE DRAWING.

---

CHAPTER I.

DRAWING.

It is a generally received opinion that the human figure is, of all objects, the most difficult to delineate. Now if this be the fact, there must needs be some reason for such being the case. To draw a line, being the boundary or outline, so called, of any small portion of a figure, would appear to be no more difficult than to draw a similar line as the boundary or outline of any other object ; and this being carried on—portion after portion—a figure, or human form, would be produced with as much ease as would a tree or a flower, supposing the same



truth of form to be exacted in both cases. Here, however, is the pivot upon which hinges the assertion: the same exactness is *not* insisted on in this one case as in the other. If it were, however, the difficulty would be equal in both cases. The fact is, that too little attention has hitherto been paid to the truth or exactness in the delineation of ordinary objects, not being either living figures or statues representing them. Such inaccuracy would be passed as allowable in the one case, because not easily discoverable, while in the other a departure from truth would be much sooner detected.

I must be understood here as referring to the drawing of the figure from statues or casts (such being the established mode of procedure) which, being quiescent, can be imitated in their outlines at leisure.

Not so, however, the *living* figure, full of change and motion. Here a real difficulty arises; but let it not be forgotten that all living animals present the same difficulties, for the very same reason.

I have already in another work advanced an opinion—to which I shall adhere—that the

drawing of the human figure is best brought about by the previous study of what are called still-life objects, and more particularly of architectural forms, the obvious necessity for truthfulness of delineation in such producing a carefulness and strictness that at once discipline the eye and the hand in the right course.\*

By architectural forms I do not mean those interminable scrolls in bas-relief so unrelentingly put before younger students,—scrolls and curly forms which, however elegant they may be as ornaments, mean little and are little other than mere ornamental forms. The practice in drawing from such, in moderation, is doubtless good for those who are studying for manufacturing purposes or ornamentation merely; though the process, in excess, can never be productive of much that is new or original even in ornamental design. The power proposed to be derived from this practice is facility in drawing curved lines. Now it must be borne in mind that the

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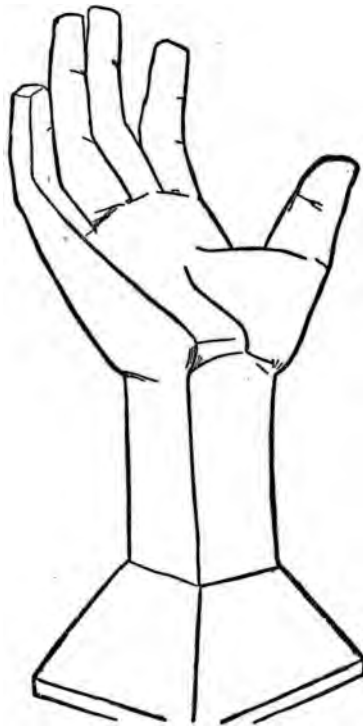
\* The usage of the German art schools is to begin with scroll-work or architectural forms, and afterward study the human figure; while in France, pupils begin at once from the human figure; and this method is followed in France, whatever is to be the object of the student's work, whether he is to apply his knowledge to industrial drawing, or intends to become an artist.—EDITOR.

sort of curvature to be found in the scroil-work alluded to, is that of uniformity and equality. It is to a great extent mechanical, and to this manner of curve the hand soon adapts itself; but by continued practice a habit is contracted which cannot be thrown aside at pleasure.

It remains to be considered, then, whether the power and habit of drawing such particular kind of curve is beneficial or prejudicial to the drawing of the human figure. In the first place, let it be observed that few curves of such character are found in the contour of the human figure,—few uniform or answering curves. The system of curvature in the human structure is compensatory to a certain extent by opposition; it is a system peculiar to itself, or rather peculiar to animal form, and is unlike the correspondent



curvature of flowers or leaves, or of those forms of ornament which in some measure imitate them. Let us for illustration compare the outline of a greyhound with any of the forms alluded to.





In the next place, it is found by painters that straight lines answer better, in the generalized pose or attitude of a figure, than curved lines of any sort, and such are, in consequence, adopted by them. Under the impression of this fact and the common practice of artists, certain models or casts of hands, feet, etc., have been so contrived as to be divested of all curved lines.

The object of these models will be at once apparent. It may be objected that this is not the truth, to which I would answer : That the truth of general direction of line is attained, a first and a chief truth, and that thus they may be used with advantage, though there is somewhat to be said in opposition to the system of over-squareness which I shall mention when speaking of lines.

The architectural forms to which I would direct attention, bear in some degree upon this. By such architectural forms I mean portions or fragments of entablatures, columns and their capitals, Gothic, Byzantine and Greek windows and doorways, with their rich and quaint mouldings. Of all of these an oblique view, more or

less, is to be chosen, in order that the eye may accustom itself to perspective differences in curves, in conjunction with straight lines. The want of truth in the delineation of these differences will always tell its own tale; and the student will soon find out for himself how and where his drawing is false. The student may, if he choose, resort to perspective rules in correction of false curves in such architectural forms; but he will soon find that the eye will tutor itself, and be thus prepared for the same chances of error in drawing the figure, but in which specific rules of perspective can hardly be brought to bear, and he will instinctively depend upon that eye perspective which his architectural models will have given him practice in as well as power over.

In pursuing the course of practice, I do not hold that the student must confine himself to outline merely; but I think it better that he should abstain from much shading. The bare outline is of far more consequence, and, moreover, is complete in itself as a means of representing form. Neither do I hold it necessary that any prescribed dimension be adhered to;

indeed I should prefer that the studies should be varied in size ; sometimes—as in the case of heads and extremities—as large as life, sometimes small, but rarely minute.

\*The black lead pencil, as now produced, is so efficient an instrument, the marks produced by it are so easily erased, and it is withal so portable and cleanly that it offers advantages of convenience which charcoal and chalk do not possess ; but for larger studies the other materials will still hold their ground.

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\* Pencils are now nearly discarded in the American Art schools, and are only used for convenience and cleanliness in the day schools of this country.

EDITOR.

## CHAPTER II.

### OF DIFFERENT KINDS OF LINE.

ON the kind of line to be adopted for the drawing—either with the black lead pencil or other material—of the human figure, much difference of opinion exists.

That a pure simple outline is beautiful cannot be doubted. The classical figures on the antique pottery might be brought forward in proof. That they are for the most part beautiful is not denied, but neither can it be denied—beautiful as they are—that they are full of untruths, that they are conventional, and exhibit clearly the fact of their having been done without models. The rounded or globose forms of pottery call for certain modifications of drawing or contour, in order that the figures or objects depicted may present a symmetrical totality when viewed from a particular and suitable point. Not so the antique Greek statues, wherein is evidence



of careful and close study of the living human form immediately from nature. That the pure simple outline may be truthful, no one will gainsay, that is, as far as any line by which it is proposed to express the boundary of a form can be ; as far as *any line* can be, where in nature—which is sought to be represented—*no* outline exists.

In the very earliest paintings we know of—those of the old Egyptians—recourse *was* had to outline, whatever the subject ; outline purely being a single line executed firstly with a chalk or paint of *one* color and corrected with *another* color. Here we have at any rate precedent, and a most ancient precedent too, for the pure simple outline.

Let us now consider another method of representing form, that is, by a number of loose scratchy lines laid together, leaving the spectator either to choose which he pleases, or take all together. It would seem at the first glance that this could not be the truth, but on reflection it will be found, at any rate, as near to it as the other ; and he who is sceptical on this point would do well to examine one of Correg-

gio's pictures, and try to find, in the exquisite blending of object with object, the place of any single outline.

Ere more is said with reference either to the one or the other of these two methods, let us cite a third which, by the by, seems paradoxical inasmuch as, in this method, *no outline* of any sort is resorted to, the color being put on at once in patches and made to fit, like a child's puzzle map, according to spaces and quantities.\* This would seem to be the true method, and so it would be, if it could be carried out; but it *cannot* be carried out; the human eye and the human judgment, it would appear, are incompetent to the task. The most skilful artist could not do it with any approach to certainty, much less could a tyro. True it is that the practised painter has the power of altering and uniting the tints in the progress of his work, whether as to color, or quantity, or space of surface covered; but as he has also the power of hiding or obliterating outline at

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\* This method is much in use and was especially liked by the pupils of the late Wm. M. Hunt. The "Impressionist" school employ it a great deal in sketching from nature in charcoal or colors—but its tendency is to bad and careless drawing. *Effect* is got so easily by this means, that form is neglected.

EDITOR.

his pleasure, he sees little reason for depriving himself of its aid. Let us now canvass the advantages and disadvantages of the two methods under consideration—discarding the third as unnecessarily discouraging. The limner's art is sufficiently difficult in itself, and it needs not that we should deprive ourselves of any help which may be available in our pursuit of it.

Return we then to the single line, under the impression that all subjects if alike exact—strictly, honestly exact in the rendering—are equally difficult. It may be, as I have said before, a question as to how far an outline should be servilely exact in representing certain forms. The landscape painter, for instance, outlines his trees with general attention to masses only; he draws his rocks and banks, for the most part, not less vaguely; his architecture, in many cases, it is true, he treats differently; but in no case does he confine himself to the fine equal line adopted by most figure draughtsmen. Yet there is no argument against such a course; a bank or a shrub might as well be so rendered, were it the fashion to do so. There is evidence of painstaking



and truth-seeking in the method, whether applied to one object or another; a rock in the form in which nature presents it to us, or a rock which the hand of a man has chiselled into the representation of a human being.

There is necessity for close observation of the model, as well as careful manipulation in the single-line method; but it may be that the mind is divided between the attention necessary to the investigation of the model and the care required in the execution of the line itself; and it is worth the consideration whether or not the line, *per se*, might not be less regarded, in order that a greater share of attention might be given to the form. Again, it is true that a system of carefulness in one part of the work induces correspondent carefulness in the whole; while, on the other hand, a looseness of execution in the outset may engender a laxity of attention to the model itself. That such may grow into a habit is a circumstance to be feared; but in opposition to that, there may be reason to apprehend that either a cold rigidity or motionless insipidity may result from the other. There is, moreover, a probability that the skil-



ful manipulation of line may be carried so far as to become injurious, in the same way as among some of the old engravers. "Those who have the facility I speak of," says an old writer on the art of engraving, "are Goltzius, Muller, Lucas, Kilian and some others ; whose principal view in many of their performances seems to have been to show the world, by the winding cuts of their gravers, that they were masters of them, without giving themselves any concern about the justness of the outline."

Before proceeding to the other course of rendering the contour of the figure, I may remark that there are two kinds of single-line outline : the true ancient mode which makes the line of equal thickness throughout, and the more recently invented manner of accentuating or thickening the line in parts, an affectation which proposes by such means to express the difference between the side in light and the side in shadow of the object delineated.

There needs no argument to prove this false, nor can there be any brought forward in proof of its utility ; yet it has obtained, and does still obtain.



Pure Outline from the Antique Vases.





Accentuated Outline (Modern).



The other method of drawing form is, as I have said, that of a number of scratchy lines laid together. One object, a dangerous one, of this mode is, in the first place, the attainment of what is termed freedom; in the next place, that which is common to this manner—indeed, almost inseparable from it—is squareness and generalization. I have already said that looseness is characteristic of it; now it remains to be considered whether such looseness is an advantage or disadvantage in the carrying on of the work. I have said also that a certain carelessness may grow into a habit through it, which is to be put in the balance against other pernicious habits resulting from the single-line method.

We are in the habit of using the three terms, freedom, squareness, and generalization. Let us scrutinize our own ideas as to what we mean by these three terms. Firstly, then, what is freedom—freedom of hand? If we are to understand it literally, I would say that the hand *cannot* be free from the thralldom of the mind. Insanity, drunkenness, imbecility are the three conditions in which may be found the nearest



approach to freedom of hand. Drawing would indeed be wild work, if done with such a free hand. If, on the other hand, we are *not* to take it literally, for what is it to stand? If it is understood to mean freedom from trammels of obsolete Art rules, then I say it is good; but then it is not freedom of thought. If it mean freedom from *all* rule, then I say it is bad. If, as a conventional term, it means celerity of execution, running hand in hand with the swiftness and readiness of thought, its value must be felt and admitted. But let the tyro beware of freedom so called.

Squareness, as a term, we can better understand. By its abstraction *for the moment* from the cold—but nevertheless meritorious, because careful—particularisation of the minor circumstances of form, it suffers no evaporation of impulse or of immediate impression. Squareness, as thus understood, should, I think, to a certain extent be held as good; but certainly not that affectation of squareness, for squareness' sake, and for the sake of nothing else, which has obtained to a fearful extent among students of the figure.

"I will venture to say," remarks Haydon, in one of his letters, "that if anything will mislead promising talent, it is this senseless, vicious, impudent academical squareness, which has ruined or misled the hopes of half the academies of Europe. You will see these young would-be Michael Angelos of Art square in a smutty outline with charcoal, then scrawl in the features with chalk, and dissect the body into various unintelligible parts, as if to show their knowledge, when I have always remarked it exemplified their total ignorance—for there never was a division right,—then make their knees and ancles and feet as angular and hard and stony, as if they were building the Colossus at Rhodes."

As for the other term, generalization, it is one of the most dangerous terms which have crept into the grammar of Art. It is opposed to painstaking, it is opposed to truth. To the accomplished artist it may express union and breadth, because he, by practice, has acquired the power of comprehensiveness; to the young student it can mean nothing but vagueness, mystification, untruth, for he cannot as yet see



it or feel it; and it is in vain for him to endeavor to imitate that which he can neither see nor feel.

Thus far of the scratchy or many-lined method of outlining, as lending itself to the three circumstances, freedom—so called,—squareness and generalization. But we have as yet looked only at the darker passages of our course, where are dangerous shoals and rocks, not hidden ones, however, to those who are willing to see them when pointed out, and there is a clear current between. There is, moreover, a cheering sunshine in the fact that moderate carefulness, clear-sightedness and energy will be pretty sure to carry us through. I have spoken of the advantage which this method of expressing affords to impulse. Now without impulse our work must indeed be dry and insipid, pithless and cheerless. But impulse must not be altogether unbridled. A moderate celerity—if I may so say,—which is not only consistent with but inseparable from this method, is pleasure-giving and stimulating, a condition most essential to progress. "We love what we understand," says Du Fresnoy,





Fac-simile of a drawing by Raffaele.

"we desire what we love, we pursue the enjoyment of those things which we desire, and arrive at last at the possession of what we have pursued, if we warmly persist in our design."



I have placed before the reader—I hope impartially—the advantages and disadvantages of the two methods of delineating contour. The student will make his own election, or, what is better, will practise both the methods as did the great masters before him.

## CHAPTER III.

### SHADING.

IT must be borne in mind that shading is still the carrying out of form. That the scratchy or many-lined method of outline lends itself to the furtherance of form in what may be called incipient shading, will be evident in the fact that within the extreme boundary or outer edge of forms there exist other forms which come within the province of outline. Take, for instance, a head seen in front, where the junction of the nose or the brows with the cheek and other portions of the face cannot be strictly rendered by a single line, because no line or edge exists, the one part merging insensibly into the rest. Yet it is usual and necessary to express by some means, in the first stage of the drawing, these differences of surface ; for were it not done, by some process or other, a head, as seen in front, would present a very singular ap-



pearance as a representation of a face. If a single line be used to this end—though such is a common practice—it can be none other than a conventionalism, seeing that neither lines nor edges are to be found in what we are imitating. Some attempt at shading must therefore be adopted.

When charcoal is used—as in large heads—this can be effected by stumping or wiping into broader patches, more or less decided, those parts which appear as shades, and are thus rendered as such ; but however much of pleasurable facility there may be in the use of charcoal by the practised hand, it is quite another thing when taken up by the tyro, so let us for the present be content to use the black-lead pencil.

For the shading, as well as for the general outline, the pencil should not be too hard, neither should the paper be too rough. White paper is also to be preferred to colored in the outset ; though after some little practice, tinted paper, with white for the high lights, may be used with advantage, as much valuable time may be thereby saved.

Let neatness be a consideration. Not, how-

ever, that mincing, time-consuming neatness, which is perhaps better expressed by the term *niggling*, but the neatness which is allied to truthfulness, in opposition to the boldness which is subject to error. Be neat first and bold afterward; boldness will come with certainty of hand, the result of practice.

If chalk be the material you prefer, beware of blackness. It is a common practice with students to overlabor their work, consuming months in the shading of their chalk studies, which in the end appear to be representations of black marble statues, instead of white plaster casts.

Lithographic chalk on a tolerably smooth paper, but with somewhat of tooth on its surface, is a good material which, as it cannot well be erased, induces care in execution,\* and is less subject to become black than the Conté chalk, because it refuses to impart color where the paper has been already sufficiently charged with it. It is withal durable, which is not the case with other chalks. If Chinese white be used for the high lights instead of the

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\* The use of materials which cannot be erased undoubtedly induces close attention and vigor of thought in the pupil.—ED.



white chalk, your drawing may be put into your portfolio as soon as finished without the chance of becoming smeared or obliterated.

The most approved method of shading the figure, either with chalk or pencil, is to lay side by side a number of lines slightly curved, to be crossed by other similar lines at an acute angle, forming lozenge-shaped apertures between their intersections. Each line should be by degrees, through greater pressure, thicker in the middle than at the end. This crossing is to be repeated, according to the required depth; but where deep and positive tones are to be effected, the first lines to constitute the shade should be laid with a firm pressure, as the effect will be thus richer, and time will be saved.

There are many other methods of manipulation with chalk or pencil, but this, as the most general, is here given. It is the manner adopted by the French artists, as seen in the exquisite lithographs from their hands.\*

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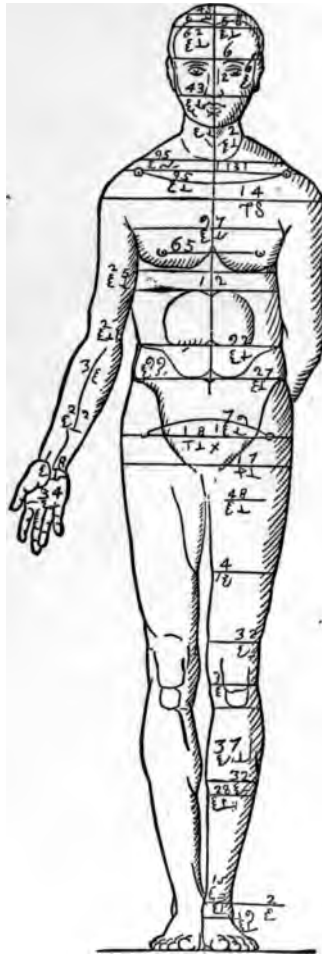
\*We cannot agree with Mr. Warren that French lithographs *are* beautiful. The appearance of "rotten line" is inartistic and disagreeable and very inferior in richness of effect to a blending of this open shading with delicately stumped half-tints.—ED.

## CHAPTER IV.

### PROPORTION AND DRAWING OF THE FIGURE.

GREAT importance has been given to proportion in the delineation of the human figure, an importance which has been attached to it during some five thousand years. That this law of proportion is a matter of such interest and consequence is not to be wondered at, neither is it surprising that the importance of such law should have been maintained through so many ages ; but that such a law, seemingly so immutable, should be subject to such difference of interpretation, is hard to understand. We cannot conceive, for instance, why the human head, in whatever variety of race or of period, should have been subject to such changes of proportion, relatively to the limbs and other parts of the body, as we find applied to it at different periods of antiquity ; such, for instance, as are found in the tables of proportion made





Albrecht Dürer.

as standards for the artists' use at different epochs of Egyptian history. That such was the case, we know, for the tables themselves remain to us at this day, and are to be seen on the walls of the British Museum. Law, be it ever so potent, ever so firmly based, is, it will be seen, subject to a power still stronger, *fashion*.

In these tablets we find differences in proportion, so laid down as to be, to our ideas, truly ridiculous. At one period four heads only constituted a man's height, at another even so many as ten, variations between these extremes occurring at different periods, such were the ancient caprices of fashion.

Some extenuation is said to exist in regard to the different positions in which the figures were to be seen—whether far above the eye or otherwise,—and according to the circumscribed areas where or within which only they were to be viewed. Such perspective differences are indeed found to exist as evident intentions, even in the great works of Phidias, but they were carried out only to a limited extent.

We have sometimes wondered why no differ-

ence of proportion in regard to such eventuality is found in the famous Parthenon frieze, placed, as it was, in a position so far above the eye, and seen within so circumscribed an area.

Many volumes have been written on the subject of the proportions of the human frame, and statues sculptured to serve as canons. Vitruvius laid down laws for the architecture of man's form, as well as that of his habitations.

Albrecht Dürer has left us a copious code of proportions measured and figured with wonderful exactness. His painstaking industry and perseverance are perfectly astonishing.

The most simple and therefore the most useful proportional divisions are those set down by Mr. Weigall in a little volume of this Series. The division is into four parts. The half occurs at the bones of the pubis in the skeleton.

Each of these portions is equally divided; firstly, the upper portion by a line at the base of the pectoral muscles; secondly, the lower portion by a line across the knees. These divisions are approximate, and sufficiently near for general use, and to the draughtsman are



all sufficing. So changed is all proportion in appearance, by altered position, the bending or straightening of the joints, the foreshortening of parts or of the whole, the position of the eye of the observer, and other circumstances dependent upon perspective laws, that the greatest attention is necessary.

The head in this distribution occupies an eighth part, though this proportion very rarely occurs in nature ; nor is it very frequent in the antique statues.

The head is divided into four parts, though this must of course depend on many contingencies, particularly race and age, fulness as opposed to spareness of muscle, and so forth.

The ancient sculptors were averse to the introduction of much expression in the faces of their statues. This feeling they entertained on the score of beauty, which they would not allow to be interfered with, considering it of too great importance to give place to human or animal expression in regard to passion of any sort, which might bring about distortion of feature, and thus ugliness.

The breadth and depth of the human trunk

are subject to so many variations in regard to measurement, that the eye must by practice become acquainted with circumstantial differences, and learn to appreciate and apply them. The architectural student, were he required to draw the capital of a column of the simplest form, would commence his work upon a principle, simple in itself but necessary. He would lay down a certain rule of guidance and act upon it.

The student of the highest order of columns—man—ordinarily commences *his* capital under no rule at all; because he has never been taught to consider rule as essential or as, indeed, having anything to do with it. He commences and proceeds therefore by guess, by the eye alone, unaided by any science or consideration of perspective.

There is, however, a law of perspective in regard to proportion, which would appear to be natural to the human eye. I do not mean that the artist should infer from this that the perspective law here mentioned has already its place in his eye without cultivation, preparation or seeking; neither do I mean to imply a






necessity for a lengthened study of perspective principles, but enough should be learned of the bearing of perspective laws on this subject to free the mind from embarrassment and doubt : once acquired, its local, apt and truthful application is sure. Suppose a statue standing equally on both feet, like a supporting caryatid, the arms hanging equally on each side, the horizontal line being at the height of the knees.

It will be seen that the lines crossing the eyes, the shoulders, the breast, the elbows, the hands, the knees and the feet, will meet at a given point on the horizontal line according to the oblique view of the figure, the knees only being of equal height, because actually at the level of the eye, or on the horizontal line.

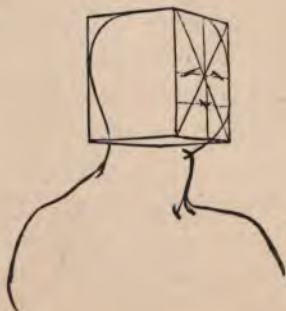
Let a change of position be understood in the figure, so that it stands chiefly on the left foot. In this case, all the lines would be more or less altered in direction, in accordance with perspective considerations. The right knee would fall somewhat lower, and must thus be bent ; the hips on the same side would fall correspondingly, while the line of the shoulders would differ slightly in the opposite direction, the line



across the hands following *perspectively* the same direction as that of the shoulders.

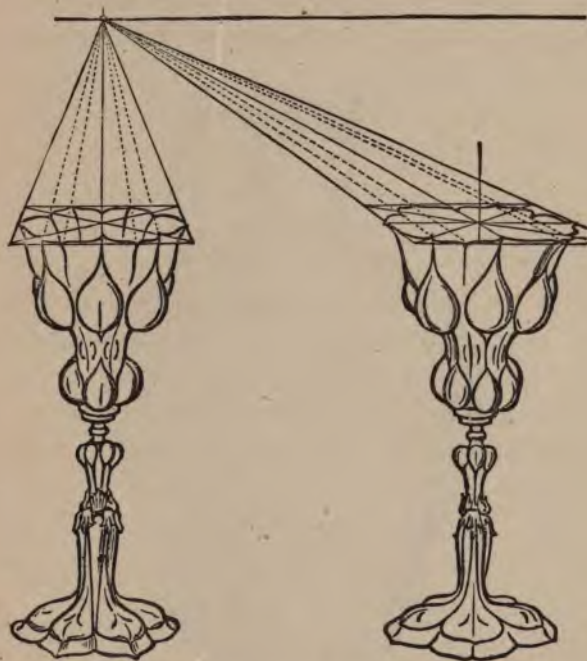
It is sufficient to give a figure in this altered position to make the difference of direction in the lines obvious.

I remember to have remarked, in one of the studies of the Düsseldorf School, a painting in progress, in which the following perspective method was actually put in practice with chalk lines upon the canvas. I cite this as an example of carefulness and perspective consideration in the drawing of the figure, by one whose work proved him to be no mere tyro in his art, and though I should not insist on the necessity of this operation in actual practice, I am very sure





that the same must be *mentally* worked out to produce correctness and truth.\*



\* As an example of the attention given to perspective by our own best artists, I would mention having seen elaborate schemes of perspective worked out for his portrait of Farragut by William Page; and S. J. Guy, in his picture of the family group of a distinguished New York family, tested every article of furniture and each person by a careful perspective diagram, before he put the outlines on canvas.

EDITOR.

Assuming, however, the necessity of *some* perspective power, for we cannot altogether blink some necessity, and having before advanced an opinion that objects of ordinary still-life charac-



ter are useful as midway materials, as leading steps to the acquirement of power in drawing the human figure, I here introduce some such, with the following remarks :

An object, such as is here figured, will be found to be a good example of form for the practice of the eye.

The model here given is not one of particular selection. Scores of objects equally available for practice are constantly at hand.

Here is another entirely different in form but not less common, and I am sure that frequent delineation, from the actual objects, of such forms as these, not loosely, but in conformity with perspective laws, would have the effect of educating the eye and preparing it for the more difficult lines of the human figure.

It must be here remarked that of all the *circles* or discs which ornament the globose surface of this "Teniers jug," possibly not one—certainly not more than one—can appear perfectly round; and even this can take place only when the eye of the observer is looking directly at its centre. The perspective circles will of course be resorted to, as well for the general form as for the true placing of the ornamental discs. In respect to the foreshortening of these discs, as they approach either side, or happen to be on the receding under-surface, it will be sufficient

to notice the perspective change of form, as well in the spaces they occupy as in their general inclination and curvature.

So far I may assume that my remarks have run in a tolerably straight course with common-sense. I do not mean that this practice on still-life objects is to be taken merely as a course of study preliminary to that of the human figure ; but, on the contrary, it shall be pursued simultaneously with it. I have frequently observed in drawings made at the Royal Academy such lamentable errors as the following : A statue has been tolerably well drawn, and, moreover, beautifully shaded with great power of manipulation, while the pedestal on which the figure stands is ridiculously out of perspective. \*

Other instances are not rare of the want of care in selecting positions whence the drawing should be made. Supposing the student to be sitting as usual on a low seat, having his horizontal line—the height of his own eye—parallel or thereabout with the feet of the statue, he has

\* In a charming etching by Frere, one of the most important lines in the picture, the top of a chest of drawers, is so conspicuously out of drawing as to seriously injure the agreeableness of this otherwise delightful interior.









to look up to the head, by this means assuming a different and false horizontal line, regardless of any point of sight, so called. He then proceeds to draw the intermediate portions of the statue, making for each an assumed new horizon and point of sight. His figure, when drawn, gives an untrue—a conventional—representation of the whole, because done in separate parts under so many separate views, which, combined, cannot be the truth; and all this for want of perspective consideration, or perspective knowledge.\*

We will now suppose that he has to make a picture combining several figures, as well as other objects. Judging from his usual course and method of study he will proceed thus: He is no longer a tyro. His subjects are no longer single figures or statues, but living people. He takes one of his models, and places him or her, as the case may be, on a throne which, as a common painter's practice, he has possessed

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\* Great attention should be given to the placing of models, and pupils ought to be distinctly educated in this important branch of Art work. The picture is not agreeable if a model be seen less than twice and a half, but still better three times its length from the artist. If it be drawn nearer than this distance certain portions are so foreshortened and reduced in size, as to destroy a great part of the charm of even the most beautiful statues.

EDITOR.

himself of. The study of this model completed, he places his next sitter on the throne in the same place ; having completed that he proceeds with another, and another, and another, until his number is complete ; all produced under the same circumstances of position, under the same circumstances of his own view.

Now, as this can be appropriate only to one figure, so the whole composition must be wrong. Let him think of this and take means to correct it. The error grows out of a mistake in the beginning, which should be guarded against.

It will be seen clearly that proportion, however truly arrived at by measurement, will be almost set at naught by the ever-recurring changes of posture, position, place in the picture, and other perspective considerations. To the sculptor all this applies not ; but to the painter it is all in all. It may, nevertheless, be as well to notify some proportions of parts of the human frame, as of general utility to the painter. The hand, for instance, is set down by Flaxman as one-tenth of the whole height, measured from its setting on at the wrist to the end of the second finger.

The bending of the fingers and wrist would increase its measurement on the outside: the amount of difference can only be learned by practice at once from Nature, or the best examples in sculpture. The thumb in this position extends to nearly the knuckle, or first lower joint of the first, or index finger. The foot in the best antique statues, as calculated by the same authority—Flaxman,—is one-sixth of the whole height of the figure. Thus a man six feet high will have the foot twelve inches in length, measured from the projection of the heel to the extremity of the second toe.

The width of the shoulders, as well as of the hips, is dependent on many considerations and contingencies. In the woman, as compared with the man, a great difference exists. In her, the measurement across the hips is either equal to or more than that of the shoulders. In the man, it is precisely the reverse. With respect to the feet and hands, it has been the frequent practice, particularly of painters, to make them in the woman somewhat shorter and more delicate than in the man. This may be caprice, and at any rate is subject to query. In reference



to the femur, or thigh bone, the setting on of the head of the femur above the great trochanter at the hips, and the oblique descent of the bone itself inward to the knee will be observed by the angle at the condyles of that bone at the knee-joints of the woman. The largeness of this portion of the limb is dependent more on the fleshiness of the part, than on the projections of the bones themselves.

The descent of the deltoid muscle—that of the shoulder—shows its attachment, as if lower down on the humerus or upper arm bone in woman than in man. This, however, arises from the further extended fleshiness of the muscle toward its insertion in the female than in the male subject. The direction of the bone called the sternum, or breast-bone, should have due attention paid to it, inasmuch as the direction of a portion of the spinal column—commonly called the back-bone—is in some measure dependent upon it. This bone, the sternum, is not placed at the same angle in all persons, varying from twenty to twenty-five degrees, or perhaps more. In the woman, for instance, it is more prominent than in the man, and so is it

in the African, as compared to the European. A corresponding form of the spinal column being thus adjusted to it, causes a more upright bearing in the one than in the other ; the throat is also more upright. The sternum has, moreover, a delicate though unequal curvature downward. The upper portion, where the collar bones are attached to it, is more salient. A great beauty of form is brought about by this in the female. The bust known as Ariadne may be cited in this respect. Other differences it were unnecessary to point out. They are, however, given fully by Albert Dürer in his extended work, with almost overmuch minuteness. There are many differences also in race. In the black man, for instance, the os calcis, or heel bone, is different in shape, and extends more posteriorly than that of the European. The hanging down of the arms also is somewhat different, in consequence of the more backward position of the shoulders in the African than in the white man. This peculiarity is noticeable in the famous statue of Antinous, who was a Nubian. Do not fail to notice that in the antique the *gastrocnemius*—the muscle constitu-

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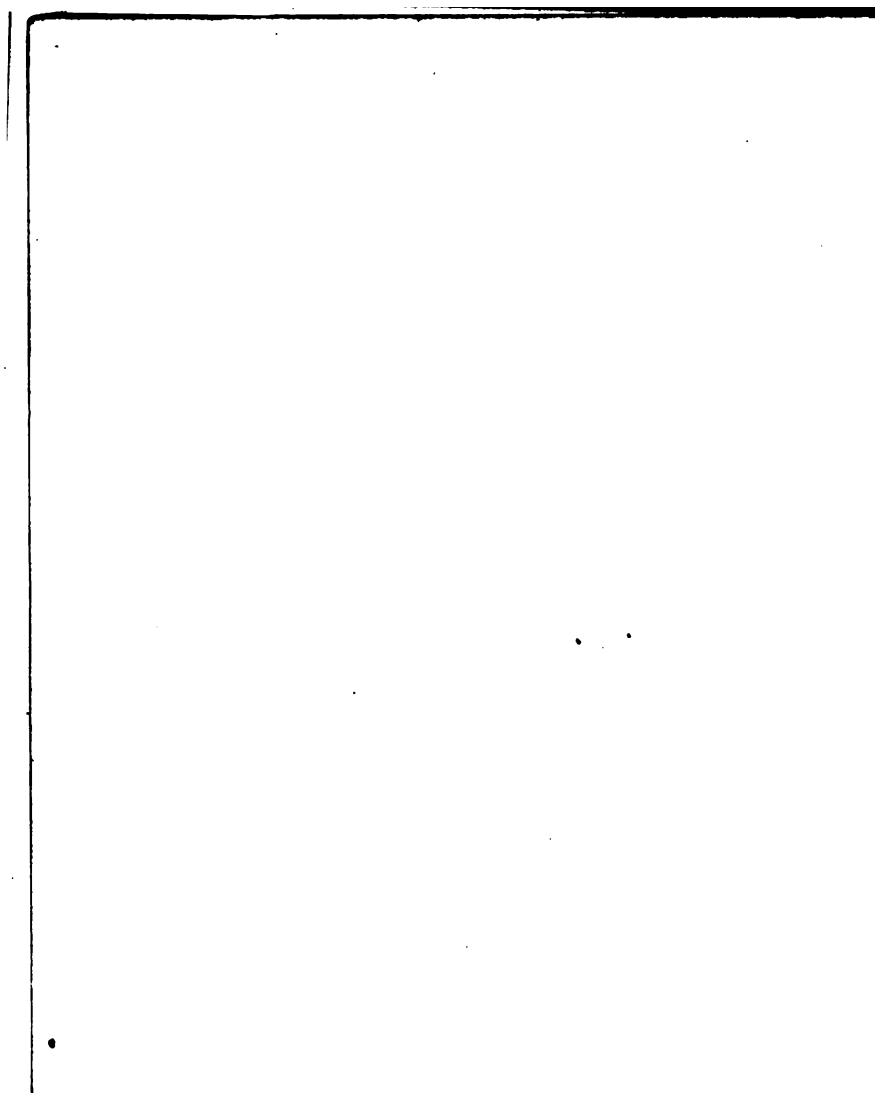
ting the calf of the leg—is never in excess of what is required by simple beauty of form ; while in common-place nature, it is mostly in excess, and is indeed admired by the million *for* such excess.

That for the study of drawing the figure, the antique models are the best, is admitted on all hands. That there is much difference as regards excellence in the antique models themselves, neither is there a doubt. Of course the best should be chosen for study, but there are very few indeed that may be rejected as mean or inappropriate, so that there is but little chance of going wrong in selection.

The statue of Theseus, is pronounced by competent judges to be the finest work of art in the world.

Of these models, however, such as represent the male sex should be chiefly chosen for study ; the form in them is more defined, less subject to caprice, and expresses more definitely natural action than in the female. The bones and muscles are more developed, more tangible, more explicable. They, then, should occupy your first consideration, they should be the ob-





jects from which your first and chief studies should be made. Such is the power of the memory after and during the working from these specimens of good form and good taste, that it—the memory—increases in power according to its necessity for retentiveness in regard to the increased material which it is storing up. The mind, indeed, becomes imbued with the truth and beauty inherent in these excellent examples, so that when we come to take living forms as our models, ever different, ever changing, ever wanting in those qualities of form which we have been accustomed to in the antique, we naturally resort to the curative or corrective powers which our well-stored memories offer to us at our need. This need, be it remarked, is sure to arise. Living men are more varied in form than is generally supposed by those who have not had the painter's practised eyes to guide them. It is true they are all endowed with the same bones and muscles; but with this fact of uniformity there are so many reasons for change, that most perplexing differences arise among them.

Spare not then to bestow a considerable por-



tion of your time upon the antique ; it will well repay its outlay.

This, however, on the other hand, calls for some restraint. Your love for the sort of practice naturally increases, and like every other love—every other hobby, let us call it—may be over-ridden to your cost.

After having given, then, a certain amount of time, according to the circumstances of your disposal of it, to a severe but loving practice from the antique, you take up that from the living model ; not, however, abandoning altogether the other, but alternating one with the other, so that each shall help the others in the general practice.

It is the artist—the artist alone—who is ever alert to discover beauties or blemishes in the human form, whether he observes them in the street or in the drawing-room, in the studio or on the breezy hill-top. It becomes his habit, it is part of his profession.

Whether in the antique or from life, let the student be ever solicitous about the joints. They require his greatest care ; upon their setting-on depends much the power of drawing.



Hands and feet are to be obtained in plaster casts, either from the antique, or from nature.

In regard to study from plaster models on a small scale—though there are plenty of good examples—let him prefer the life-size; their perspective will be truer in his rendering, for unless he has the knowledge and power to adapt his model to the just perspective distance, his drawing will be inevitably incorrect.

It cannot fail to have been remarked that the Greek antique statues of female form are free from exaggeration: no increased proportion of the hips or the breasts is found, no enlargement of the knee-joint or of the calf of the leg, neither is there a disproportionate diminution of hands and feet. That they express more of true beauty, as they are free from exaggerations such as these, cannot be denied. Let the student bear this in mind in his studies from these statues. Whether such truth and simplicity of form were the attributes of the paintings of the ancient masters, we know not. Certain it is, that while the statues were free from such affectation, the painted nymphs on the walls of Pompeii, executed at the same period, and by

Greek artists we may assume, were not untainted. There is in these wall pictures—though they are beautifully executed in many respects—much that is viciously untruthful in contour, much that is affected in pose, much that savors of voluptuousness as an intention, and brought about at the expense of that beauty which is based on truth and simplicity. Let the student avoid this in his delineation from nature of the female form. Let him attach himself and confine himself to simple form, avoiding the seductive over-appreciation of dimpled undulations. He will not find such in the fine antique statues.

It is true that there is a faint and delicate approach to this characteristic in the celebrated Venus de Medici, but be it remembered that this statue is but a copy of the famous work by Praxiteles, and the copyist may have infused into his repetition somewhat of his own notions, and those too of a later and less glorious epoch of art.

In drawing the head, whether in profile or three-quarter view, take care to consider well the facial line. It is too often the custom to

make that line too upright. Notice the great difference that is to be found in different persons. This is particularly applicable where portrait likenesses are attempted.\* In different races it is particularly remarkable. Avoid the common error of making the features too small for the face. In respect *to the eyes*, however, this discrepancy is rarely found, but on the contrary they are mostly made too large for nature. In them it will be well to remark the angle which—in profile—forms the front of the eye.

In the front view, or nearly so, of the eye, do not fail to remark that where the pupil occurs under the lid, that there the curve of the eyelid is altered according to the position or place of the pupil.

Do not forget that the downward retiring plane or curved face of the pupil will be, for the most part, according to its position, in shadow. This is also enhanced by the shadow of the thickness of lid as well as the projection of the eye-lashes, the under sides of which, being

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\* There is scarcely any portion of the face so likely to be misrepresented as the facial line in drawings, whether seen in profile or a front view, and there is scarcely one so important, as on it depends the *structure* of the face—the prominence of the forehead and jaw, the depression of the nose, etc.—EDITOR.



#### 54 PROPORTION AND DRAWING OF THE FIGURE.

dark, also by shadow, increase by reflection the depth of shadow already there. Its effect is of much value in the picture.

Do not make the mouth occupy too little space. You get into difficulties in such cases, in having too much space, which you do not know what to do with, all round it.

Do not make the space from the eyebrows to the top of the head too small.

Make the back part of the top of the head high enough for the front.

Make the length of the head, from the forehead to the extreme back part, long enough. Consider the general proportion laid down in this particular, though there may be, it is admitted, *some* exaggeration of the law.

Do not make the throat too long, nor the shoulders too low or sloping; for if you do, you set at naught the equilibrium of that beautiful basket-like structure of the thorax, by causing the clavicles or collar-bones to assume such an angle as to preclude the adjustment of lever power. Besides this, you will cause the arms, if you have made them long enough, to hang down too low. Remember that, as a general





Professional Model.



rule, the arms when extended—the width of the chest included—will measure from one extremity to the other the same as is the height of the figure, man or woman.

When the *arm is bent*, do not be surprised to find that measuring the hand from the setting on at the wrist, it is almost as long as the arm—the forearm—in that position. Try it.

Do not set the hand on at the end of the arm without any wrist; this is not an uncommon mistake.

Do not make the foot too small; look at the rule. Remember also that the second toe extends further than the great toe, and that the toes do not run in a straight row across the foot, like those of an Egyptian statue, but are gracefully modified, so that each has an inclination inward as toward a common centre.\*

And thus it is with the hand also. The index finger and the second incline one way; the little finger and the next, the other. The thumb has a further inclination inward, according to the flexion of all its joints.

See that in your draped figures you put the

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\* Unfortunately in nature the large toe is very frequently the longest—a great detriment to the beauty of a foot.—EDITOR.

feet in the right places. Draw the figure through to insure truth. You can do it so faintly, whatever the material, that it may be easily erased. In most cases where the term "model" is used, it is applied to any living person, man, woman, or child, according to circumstances. It may as well be remarked here that *professional* models, so to call them, are to be found in all large cities where artists reside, in London, in Paris, in the art schools of Belgium, Germany, and Italy, but more particularly in Rome, where they may be said to abound. From the habit of sitting to artists, they have generally acquired the power of remaining almost motionless for a considerable time without resting.\*

This immobility is a great advantage to the tyro. The practised artist, it is true, cares less for this quality, though to him it is valuable. *He*, however, through a system of practice, knows when to desire his model to rest, and can calculate such requirements, so as to cause little inconvenience throughout his work.

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\* Italian as well as other professional models are now very numerous in New York, but in other cities of the United States their number is much more limited.—EDITOR.

After a pause, or such resting-time, it is vain to expect a resumption of the exact position. Even were it possible bodily, the drapery would be to a great extent disordered, its folds changed, and so forth. To obviate this, it is usual after a first broad and general sketch, scarcely regarding details at all, to take portion after portion separately, individually, and, as far as possible, to finish such portion during the intervals between each pause or resting-time.

The lay figure is a great comfort to the painter in his draperies, for on such, when carefully posed, they remain unaltered for days; unless, indeed, some accident shall have brought about a change. The painter, though obliged to have recourse to this admirable contrivance, is aware of disadvantages consequent upon the use of it; such as want of apparent motion, cold, dryness, and insipidity, opposed to that spontaneity which is the life and spirit of celerity of execution.

In drawing or painting from the nude, the difficulty just named does not exist in the same degree, but no living mass of bone and muscle, senseful and breathing, can hold the same

through long spaces of time. The muscles become relaxed, the joints give way, the spinal column becomes more bent, the whole structure sinks in a certain degree, and vivacity is materially lessened.

In regard to rustic models we must go into the provinces for them, or seek them in the countries to which they belong.

Our draped professional models are but substitutes or make-shifts for such, lacking the real rustic action, manner, and complexion. Figures in action also must be the result either of the painter's idea or memory.





Rustic Model.





## CHAPTER V.

### COMPOSITION.

IN the days of our fathers and grandfathers, in those of Reynolds and West, Opie and Fuseli, this word *composition* was of no small importance. Many writers, painters, as well as other men, wrote laboriously, learnedly upon it, setting forth laws and citing examples in favor of such laws, so as almost, indeed, to affirm those laws immutable.

There was the square composition, the circular composition, and, above all, the triangular composition.

Much as has been said and written upon it, its modes and production, its necessities, nay, its very laws have become, in these our days, almost obsolete. It would appear, indeed, as if some modern painters set out in their pictures with an express intention of departing from them. That the old masters of a certain period

perhaps the greatest, formed to themselves certain notions of arrangement and building up, so to call it, in their groups, is evident in their greatest works.

If we look earlier, we find much less attention given to this construction of general form.

The first workers in the field of painting seem to have known nothing about it. They had to paint certain personages forming a group. They began at the left hand side of their allotted space, there painting the first, though not principal, figure of their subject; then beside him the next, and so on to the end, where having no more space left, they began again a second row of figures; just as we find in the hieroglyphs, or as we do now in our ordinary writing.

True it is that they did generally adhere to some little contrivance of general form by placing the chief figure of their subject, usually our Saviour himself, in the middle of the group. Than this, composition went no further with them. But things changed as the arts grew, until they arrived at and culminated in what we now call composition.

There is, indeed, a faint attempt at composi-

tion in the very early Italian efforts, such, for instance, as Perugino's "Martyrdom of St. Sebastian," which is made to take place in a square hall, with three arches constituting the farther side and forming the background. The saint is perched upon a high pedestal, and his executioners, four cross-bow men, are at precisely equal distances from him, at the four corners.

Uniformity then was the sole idea of composition, aimed at and carried out to the letter. Earlier than this it is admitted that the pyramidal form was adopted, but then it was an understood symbolical requirement. Agincourt gives more than one example of the triangular form, as adopted by painters of a very early Christian date.

These pictures were evidently constructed in reference to typical form. Whether on this account, which may be considered orthodox in principle, Raffaele, at a much later time, adhered to the same rule in the composition of his wonderful "Transfiguration," we are not sure. As a plan of composition, or arrangement of parts, this picture admits two forms of composition, the circular and pyramidal, the latter comprising

the three chief figures of the subject,—the Saviour in the centre and upper portion, Moses and Elias forming the two lower corners. The circular or elliptical portion is carried out in the groups below. Burnett, in a very clever work some few years ago, dilated on the subject of composition to a great extent. There was, indeed, current at that time a certain amount of dilettanteism, which entered deeply into art, and there were, instituted through fancy or caprice or men's own imagination, certain laws of which that called composition was one.

We are prone, however, to ride our hobbies to excess. Many of the pictures adduced by Burnett as carrying out his principle, were clearly the bases upon which his principles were built. But there are principles, independent of those formed by men out of their own fancies, which are subservient to nature in the organisation of the eye itself, its mechanical and sensitive operations. The law of composition may, therefore, be considered a fixed principle, and a simple principle it is, moreover, obvious to the commonest of common senses. That we choose to look at, and do look at the object which is



principal, or chiet, either in our imagined, or real vision, is an undenied fact. - Now this object, be it what it may, which is to be the principal point or subject of our composition, and is principal because we choose to direct our view to it principally, to look directly at it in fact, is thus chief according to our will, and must remain so during the working out of our picture.

Of that quality of composition which is otherwise expressed by the term grouping, somewhat should be said.

Latterly there has grown into fashion a mode of disposing the figures forming the subject of a picture at considerable intervals apart, leaving much ground or floor space, so to call it, between them. This, perhaps, arose from the first appearance of a very effective work by Delaroche, "The Death of the Duc de Guise." The murdered man lay at some distance on the ground, on the further side of an apartment, while his assassins were crowding out of a doorway on the nearer side. There was apparently little or no contrivance in the composition, but it was surprisingly effective. Hogarth has done the same sort of thing in some of his indoor subjects, as in the "*Marriage à la mode*," etc.



The very opposite of this is found in the ingenious intercoiling of a number of figures into a compact group, interlacing them, as it were, most picturesquely and ingeniously, like the interlacings of some of the early Hiberno-Saxon missal paintings.

Rubens has given us many examples of this clever contrivance in grouping figures, calling to mind the sculptured cups of ivory and rare stones where figures, animals, and other objects were so cleverly grouped together by Benvenuto Cellini.

## CHAPTER VI.

### THE CONSTRUCTION OF A PICTURE.

LIKE the playwright in the composition of his drama, like the musician in the composition of his opera, so the painter in that of his picture conceives all at once the plan, intention, and general mode of carrying out. His form, *chiaroscuro*, and color, must, by an accomplished artist, be simultaneous—conceived together. He will, of course, modify, interpolate, and arrange details in the course of his work, but the construction, in the main, must be the effect of one impulse.

One of the mistakes of a tyro would be to commence his picture by detailed portions, adding according to space, or as circumstances might arise during progress, but such a method must result in a very imperfect whole. He will ever find himself embarrassed in the proportion of parts, in the distribution of light and shade,

and in that of color. It will be well for him, therefore, to make at first a very slight sketch of his pictorial intention ; altering in a repetition as he sees fit ; then making a third and further improved sketch, still hesitating ere he begins his picture. He will find examples among the works of the old masters, as well as among the moderns, to settle an undetermined question of color or chiaroscuro.

Let him, however, in the first conception of his work bear this in mind, that if it is his intention to make a portion tell by dark, local color will not do it unaided. A black dress, for instance, expressed *in full light*, cannot tell as a chief dark, any more than can a white dress *in shadow* tell as a chief light.

That there are colors also which have their places according to their intensities or powers belonging to them *as* certain colors, that there are keys of color as well as of light and shade, that the indiscriminate mixture of dark tints with pale ones will be offensive to the eye, are worthy of the consideration of the student. There are two pictures in particular, which he will gain much by studying. They are in the

National Gallery; one is the "Bacchus and Ariadne," by Titian, the other "The Rape of the Sabines," by Rubens. In the first, he will see consummate power attained by the most politic considerations; in the other, a wonderful distribution of warm and cool colors in glorious harmony.

## CHAPTER VII.

### COLOR.

It is a determined fact—we will not canvass or argue the reason why,—that color is merely a sensation similar to the other senses, affecting different persons unequally according to their organization, physical powers or deficiencies. According to the Newtonian system, there are three primary colors, red, yellow, and blue, and all hues occurring through or between them are secondary, when two only of these are combined ; and tertiary, when all three come into combination.

Secondary colors are produced by mixing two primaries together, thus :—

Red  
and  
Yellow } produce  
Orange.

Yellow  
and  
Blue } produce  
Green.

Blue  
and  
Red } produce  
Violet.

And so, in like manner, two secondaries combined make a tertiary, thus :—



Orange and Green	}	produce Citrine.	Green and Violet	}	produce Olive.	Violet and Orange	}	produce Russet.
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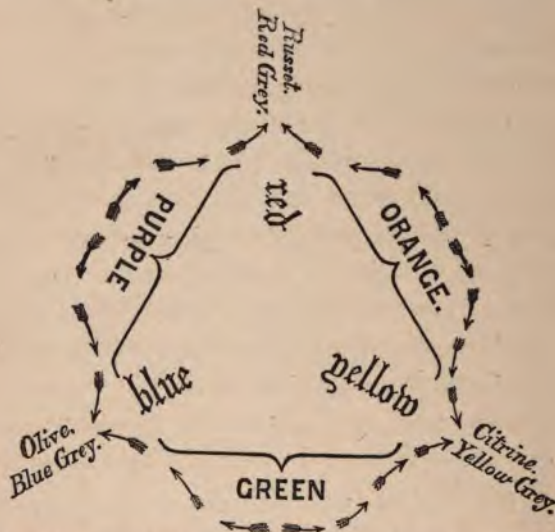
Citrine, olive, and russet, are technical names which are adopted by scientific men, and are in some measure obsolete now, and hardly express to our modern ideas of the names of colors that which they are intended to represent, any more than do those old terms applied to the dresses of our grandfathers, such as, sad color, murry color, dead leaf, tawney, and so on.

Let us, then, use a simpler nomenclature, and say yellow-gray, blue-gray, and red-gray, as being less confounding.

Take the following diagram as a further carrying out of the subject.

The powers of the different colors are to be rated in two ways ; firstly, their numerical power, and, secondly, their intensity of local tint as occurring *in situ* ; red is numerically counted as five, yellow as three, blue as eight. So that in the scale of musical sounds it has been lately proved, by the measurement of the waves of sound, that the dominant of the key occupies a power equivalent to that of blue in the scale

of color ; the division of this scale having lately been made evident by analysis in the measurement of the waves of light and thus of color.



The above scheme is intended to illustrate, at one view, the distribution of colors into primaries, secondaries, and tertiaries ; and, at the same time, to indicate the complementary of each member of the two first divisions. Primaries are expressed by old English characters, secondaries by capitals, and tertiaries by italics. The complementary of any primary color is that secondary which is opposite and at right angles to it. In like manner, the complementary of each secondary is seen in the opposed rectangularly placed tertiary.

The next is a power which more immediately affects us in practice. It is the value or amount

of intensity which attaches to each color. That of red, for instance, when taken at its point of greatest redness, has the power of half tint, which, therefore, is its characteristic: an approach to lighter tint in its hue impairs its redness, and it becomes what may be called flesh color. Degrade it by deepening, and it becomes brown or purple, and thus loses its redness. Yellow, on the contrary, has light for its characteristic, and loses its quality of yellowness as it is made darker, becoming either greener or browner by the change.

Blue, indeed, has the double power of retaining its blueness on either hand; as, when on the side of light, it assumes the tender blue of the sky; or, on the other side, takes the absolute depth of indigo.

Color, then, it will be seen, contains within itself the elements of light and shade—a great boon to the painter. It has been the custom to consider light and shade as altogether a separate affair from color. This should not be the case. As students, we go on in the beaten path, and with chalk and port-crayon in hand, labor on through months and years in a dry

method of merely blackening our paper, and endeavoring to give rotundity and likeness by the process. But Nature does not so, she does not separate light and shade from color, but unites and amalgamates them to one purpose ; and so, it may be presumed, should *we*, in our practice, endeavor to prosecute our studies, and to the same end.

The parts of objects in light do not appear of the same hue as those in shadow. The light is the coloring medium, the shadow only the privation of it, or that portion which becomes subject by reflection to another operation of color ; subject, in fact, to the hue or combined hues of such objects as return by reflection, on a reduced scale, their own local tints ; and thus is light and shade ever dependent upon the local color, which is, in its turn, altered by circumstances.

In out-of-door scenes, whether composed of landscape, or buildings, or figures, there is more diffusion of light and atmosphere, and thus a less changed condition in the colors of objects—be they what they may—than would be found in interiors where reflecting objects would be more



proximate and more varied. All these conditions must be, whether we are aware of it or not at the time, subject to our consideration and analysis, through our sight. The knowledge of this fact would assist us materially in practice, particularly if that practice had been long confined to the consideration of light and shade as produced by black and white only.

We have now to consider color in another form, that of palpable material substance, pigment or paint. The colormen of the present day who undertake to prepare these pigments for our use, do us good service when they inform us of what materials they are composed, leaving us to select them according to our knowledge of their affinities, and chemical agreements and disagreements; how one color, for instance, will be affected by another in combination; and we may be content to abide by their experience in such matters. The old masters had to do this and think of all this for themselves.

There still, however, remains for our consideration and judgment, the fact of difference in them, as to transparency or opacity, or of that state existing between both which we call semi-transparency or semi-opacity.



In practice, in manipulation, much depends upon these differences. We are taught by Rubens to keep them separate. He has done so wonderfully in his pictures; at the same time he has provoked our surprise and admiration at the bold way in which—chiefly in his sketches—he has departed in some sort from his own maxim. His light hand, powerful at the same time, has enabled him so to insert or lay thin opaque and light color over darker, and in such an enchanting manner, as to produce the idea of solidity combined with translucent atmosphere. This, of course, is less available, less easily affected in water-color than in oil, but the power has its charm in either.

The three qualities of pigments have been noticed: opacity, transparency, and the state midway between them.

Much transparency, it may be presumed, insures brilliancy; but it needs the qualities of the other circumstances to make that transparency more effective by contrast. Then, again, we find that atmosphere, as we call it, in pictures, is but opacity in attenuation. The skilful hand may effect it by other means, but the fact

remains the same. Body of color, or impasto, is at once charming, as exhibiting the boldness of hand which applies it, and by its truth in regard to solidity, which it displays. Transparent pigments are no less enchanting by their depth and richness than by the transmission of light through them upon their grounds, and its return in brilliancy to the eye. To the student of the figure in water-color painting, these notes are intended to apply.\*

At the present day, the difference between oil and water painting is not so great as it was fifty or a hundred years ago. The use of body color in the water-color method, and that of a different medium, as well as the employment of more transparent color and higher finish in the oil process, have brought about a nearer approach to each other. Indeed, the difference exists only in the medium, for the colors are the same.

Let us then commence with reference to the means adopted by the water-color painter.

Having outlined his figure—for this is pre-

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\* Fashion and experience tend more and more to the use of transparent painting for water-colors and opaque painting for oils.—  
EDITOR.

sumed in the outset—he proceeds to lay some tint that for the present shall form a background, or such tints as shall associate themselves with the painter's intention *as* to background; he proceeds to lay a tint for the face and other nude portions. According to the common practice of the day, this tint is composed of pink madder mixed with some transparent yellow, though sometimes yellow ochre is preferred. Out of this tint, while wet, it is the custom to remove, with the point of the brush, some small portions of color to represent the high lights, where they may happen to occur. It is usual then to put in, or, to use a painter's phrase, to blot in, those portions in which dark shadows occur—as the nostrils, the shadow under the nose, the opening of the mouth, the parts under the eyebrows next the nose, and any parts where deep shadows are found. For this the tint generally employed is red-brown or red-gray. The next process is to lay in what are called the half-lights, with a gray composed of ultramarine or cobalt mixed with burnt sienna, according to requirement as regards complexion. This may be done in a



delicate wash with a brush not too fully charged, or it may be executed by hatching, as it is called, strokes slightly curved and pointed at each end and accented slightly in their centres, thus leaving lozenge-formed apertures, which may be filled in by dots of the same tint, or crossed and recrossed according to the amount of depth required. Tender blue-grays succeed, and modify and unite the tints already placed.

But here, peradventure, our good friend Nature just looks in, with her everlasting mirror poised playfully in her hand, to ask a question. "I see," says she, "that you have laid an uniform tint over the whole face." We excuse ourselves by the word *expediency*. Hesitatingly our good mistress, Nature, admits the apology, but points out these few little truths for our edification. Our memories will recall out of our little anatomical studies the two words *cutis* and *cuticle*, and certain considerations relative to them, as far as texture and outward appearance go ; that there are such things as bones within, covered by a wrapping bandage, *periosteum* ; that we can feel this, if we choose, at the joints particularly ; and that as our skin is in some sort

semi-transparent, we can almost see ; at any rate, we can see the effect it has on the outer surface, where the skin is stretched tighter. Look at the temples, the cheek bone, the sinuses over the eyes, and other parts as thinly covered. *Look for* the change of color produced by these circumstances. You are sure to observe it. Then call to mind the different angles at which the light falls upon the several portions, according to their roundings or positions in reference to it. All the differences of color brought about thus will leave you very little uni-colored space ; very little indeed that reminds you of the wax-doll prettiness, which must be avoided. Look at the back of your own hand, and see how nature has done all this, and look and observe how Vandyck has done it. Then do it yourself ; the requirements will suggest the means.

The colors for the mouth, the cheeks, the eyes, the eyebrows, etc., will suggest themselves ; as will that of the hair, which will, however, be treated with a wash of light gray to be partially left for the high lights, and into which the local color will be graduated. In the



hair, too, will be found many varieties of tint, according to circumstances of the direction and reflection of light falling upon it. Tender cool grays, blue or purple, as well as repetitions of the carnation, or flesh tint, will be necessary in the finish of the complexion. An uniting quality of manipulation will be necessary in the outset of the work, and must be continued throughout, each part blending into the next, so that a general breadth is preserved. This must be particularly attended to where the hair and the forehead, or other parts of the face or throat, approach each other. The introduction of delicate greens is frequently necessary, and there is a pigment made from malachite which may be safely resorted to under such requirements.

Out of the many modes adopted by different artists, this is one, but it is that one most usually resorted to, and as such it is here given.

As to draperies or the painting of dress, habiliments are so varied, both in form and texture, that it would indeed be impossible to carry out any descriptive mode of rendering.

In water-color painting, it may, however, be remarked that in the application of color, there

are chiefly two manners resorted to, as in some sort opposed to each other. The one is the laying on the color in smooth flat tints as evenly as may be, to be afterward modified according to the requirement of texture, and the varieties of tint incidental to light and shadow. The other consists in the putting on the color in patches varying in size according to circumstances of requirement. This method would seem to be a carrying out from the commencement of some indication of textural variety, both in the lighted portions, and those under the effect of shadow, which shadow would be given in the required color at once, and not as an altered state of a local tint already laid. In both cases a further painting would be necessary, as well as more or less of neatness or finish, according to the manner of the artist.

It is not an uncommon thing to find the faces, hands, or other nude portions painted in a different key to that of the drapery. This should be scrupulously guarded against. Both are naturally presumed to be painted under the same light and shadow, and such must be borne in mind ; and so also of the backgrounds, that

a common key should be maintained throughout. It was a special saying of Turner that "all depended on the key," and truly so it is in painted as in musical compositions. Murillo's beggar boys, as well as the Rubens' gorgeous groups, teach us this, no less than do Handel's or Beethoven's wonderful works.

As to the harmony of color, *per se*, Chevreul may be studied, or Field, or Hay. The painter has his choice of colors, and their laws tell him plainly enough how to place them on his pictures. He will have learned their concordant qualities, their complementaries, and their dissonances. As in a musical composition, so in a pictorial one, amongst much that is sweet and concordant, there needs a spicing of discord; as the epicure for the sake of the flavor of good wine takes salt olives, as with his haunch of mutton he takes currant jelly, so the musician and the painter introduce certain amounts of discord into their works, as sets-off to their combinations of enchanting harmonies.

Look at that magnificent picture of Titian's, the "Bacchus and Ariadne." Let your eyes gloat on the gloriously harmonious mass of Bacchus

as he leaps down from his car amongst Satyrs, Bacchantes, all bathed in rich and deep hues ; and then turn suddenly to the Ariadne, who is clad in a discordant blue and red, in immediate contrast. It was boldly conceived by the great colorist. Its effect is indeed great, but all great works are seasoned in the same way.

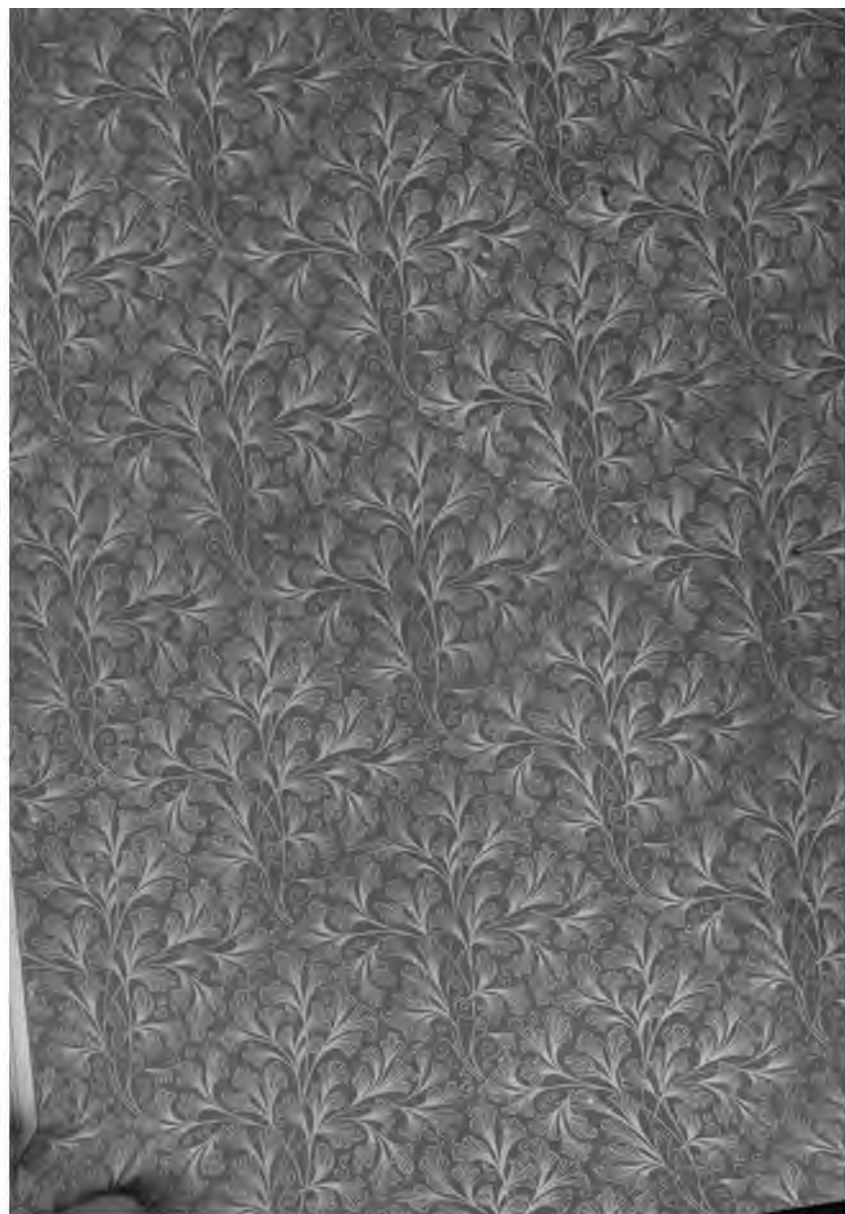
Of discords in color, it may be remarked that they are of two qualities. Firstly, the colors may be discordant as regards their hues alone ; secondly, they may be inharmonious by reason of each being in a different key to the other, the one intense, the other pale. But all this will come as the eye is educated by observation, and the mind becomes imbued with the power of contrasting fine and indifferent works by true tests.\*

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\* A most valuable assistance to the student of color is Prof. Ogden N. Rood's work, "Modern Chromatics." In this book the relations of colors in their optical effects, contrasts of color and their harmonies, are treated from both an artistic and scientific standpoint, and the hints of the author are unusually suggestive.—EDITOR.









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